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THE FEAST OF THE LITTLE LANTERNS

A CHINESE OPERETTA

FOR LADIES
IN TWO ACTS

BY

PAUL BLISS

Accompaniment
of
Piano, Gong and Tom-toms

\$1.00

The Willis Music Company
Cincinnati



THE FEAST OF THE LITTLE LANTERNS

A CHINESE OPERETTA

Libretto (*for audience*). each 20 cents
Stage Manager's Copy 75 cents
Orchestration may be rented of the publishers

The Operetta, while especially adapted for evening production with darkened auditorium, may be given in the daytime. It is also suitable for production out of doors, afternoon or evening.

Two Japanese dances, to be used between the acts may be purchased from the publishers. Directions with the music.

The Willis Music Company
Cincinnati
O.

\$1.00

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CHARACTERS

PRINCESS CHAN—Soprano	A Chinese Heiress
MAI KU—Soprano	A Japanese Juggler Maid
WEE LING—Mezzo Soprano	Maid to the Princess
OW LONG—Mezzo Soprano	Governess to the Princess

Chorus of Chinese Girls, all members of the Household.

Scene

A garden profusely hung with little lanterns; at the back, a fence with a gate in the center. The color scheme might be heightened by the use of green vines and dark blue flowers (wistaria) with many poppy blooms, also the iris or fleur-de-lis.

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ARGUMENT

HE ancestral estate of Prince Chan is held in trust until the night of the Feast of the Little Lanterns, when it shall be given over to any two surviving children. Princess Chan, having lost her brother and sister when they were all children at play in the mountain summer-home of the Prince, is in great sorrow at the thought of losing her home which, however, is saved for her.

The first act opens with the celebration of the Feast of the Little Lanterns, various legends being woven into the text of the songs. The Governess who would regulate affairs of children in China, and the little maid who adores her mistress, cause some amusement and entertainment. Then the surprise for the Princess is introduced in the person of the little Japanese juggler girl, who pleases them mightily until summoned to the palace. The chorus departs and the curtain falls with the sorrowing Princess alone in the garden.

In the second act the Princess is discovered still alone and lamenting. The chorus comes back with Wee Ling caught in mischief; after which the little juggler girl rushes in with the announcement that the Emperor has information that the sister of the Princess Chan is alive and near, and orders that every place be searched. In searching the garden for her, the little maid finds a locket which the juggler maid claims as her's, in which is found the half of a coin which exactly matches the one worn by the Princess. They recognize each other as sisters, and are overjoyed that the home shall continue to be theirs.

The Feast of the Little Lanterns is progressing with great gaiety as the curtain falls.

NOTICE

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The Feast of the Little Lanterns

Chinese Operetta for Ladies

Libretto and Music by

PAUL BLISS

No 1. Overture

Slowly $\text{♩} = 80$

ff

Tom-tom figure  continuously, until changed

accel.

accel.

Moderato

ff



Overture may be omitted

At these marks "gong" should be used

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A *rit.* (ritardando) marking is present over the final measures of the system.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff features a steady accompaniment. A *a tempo* marking is placed at the beginning of the system.

Third system of musical notation. The treble staff shows a melody with some rests, and the bass staff has a simple accompaniment. A *rit.* marking is placed over the middle measures, and a *pp* (pianissimo) marking appears at the end of the system.

Fourth system of musical notation, beginning with the tempo instruction **Tempo di Valse**. The treble staff has a melody, and the bass staff includes a *mf* (mezzo-forte) marking and a *Tom-tom* rhythmic pattern indicated by a small drum icon.

Fifth system of musical notation. The treble staff continues the melodic line, and the bass staff provides a consistent accompaniment.

Sixth system of musical notation, starting with the tempo instruction **Fast**. The treble staff features a more active melody, and the bass staff includes a *Tom-tom* rhythmic pattern indicated by a small drum icon.

First system of music. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The music features a melody in the treble and a bass line in the bass. Dynamics include *mp* (mezzo-piano) and *Fast*. A *leggiere* (light) marking is above the final measure. A star symbol (*) is placed below the bass staff, indicating a Tom-tom figure.

Second system of music. Treble and bass staves. Continuation of the melody and bass line from the first system.

Third system of music. Treble and bass staves. Continuation of the melody and bass line.

Fourth system of music. Treble and bass staves. The tempo is marked *Moderato*. The dynamics include *p* (piano). The text "No Tom-tom" is written below the bass staff.

Fifth system of music. Treble and bass staves. Continuation of the melody and bass line.

Sixth system of music. Treble and bass staves. The tempo is marked *Slowly*. The dynamics include *mf* (mezzo-forte) and *accel.* (accelerando). A star symbol (*) is placed below the bass staff, indicating a Tom-tom figure.

★ Always refers to Tom-tom figure

Fast

Pesante

f Sloto

Tempo di Valse Allegro

ff Fast

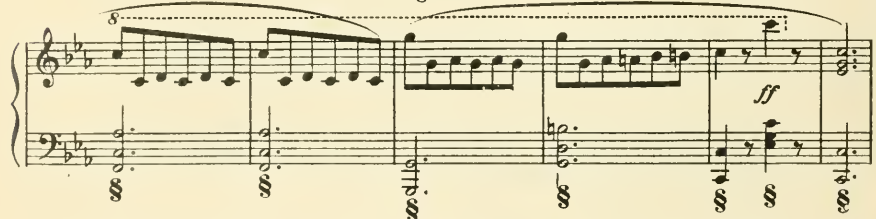
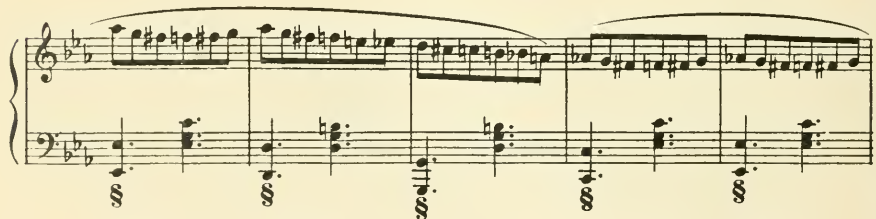
Sloto

ff

lento p



Allegro



No 2. Chorus

Pretty Little Lanterns

Moderato

SOP.

ALTO

Moderato (♩ = 88)

ff

★

Pret - ty lit - tle lan - terns, ah - ee! _____

Pret - ty li - tle lan - terns, ah - ee!

Curtain

Swing in! Swing out! Bow we low to the lit - tle lan - terns,

Swing in! Swing out! Bow low, Bow low!

So! So! Ver-y low to the lit-tle lan-terns, Low, Low!— Ah-

So! So! Bow low, Bow low! Low, Low!—

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, syncopated pattern in the left hand.

ee!— Ah-ee!—

Ah-ee!— Ah-ee!—

The second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The piano part continues with the same accompaniment pattern as the first system.

Un - der - neath the light we drink our

The third system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The piano part continues with the same accompaniment pattern as the first system.

tea! Watch us all the while we drink our tea!

This system contains the first three staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note 'tea!' and a melodic phrase. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics 'Watch us all the while we drink our tea!'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a continuous eighth-note pattern in the bass and chords in the treble.

Ah! Ah! Ah! Ah! Tea

This system contains the next three staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp, featuring four 'Ah!' exclamations followed by a half note 'Tea'. The middle staff is a vocal line with a treble clef and a key signature of one sharp, continuing the melodic line. The bottom staff is a piano accompaniment with a grand staff and a key signature of one sharp, featuring a continuous eighth-note pattern in the bass and chords in the treble.

Tea.

This system contains the final three staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp, starting with a whole rest and then a half note 'Tea.'. The middle staff is a vocal line with a treble clef and a key signature of one sharp, continuing the melodic line. The bottom staff is a piano accompaniment with a grand staff and a key signature of one sharp, featuring a continuous eighth-note pattern in the bass and chords in the treble.

Pret-ty lit-tle lan-terns, ah-ee! _____

Pret-ty lit-tle lan-terns, ah-ee!

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and contains the lyrics 'Pret-ty lit-tle lan-terns, ah-ee!' followed by a long horizontal line. The bottom staff is a piano accompaniment in G major, also starting with a treble clef and a key signature of one sharp. It begins with a repeat sign and contains the lyrics 'Pret-ty lit-tle lan-terns, ah-ee!'.

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, bow low!

This system contains the third and fourth staves of the musical score. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics 'Swing in! Swing out! Bow we low to the lit-tle lan-terns,'. The bottom staff is a piano accompaniment in G major, also starting with a treble clef and a key signature of one sharp. It contains the lyrics 'Swing in! Swing out! Bow low, bow low!'.

So! So! Ver - y low to the lit-tle lan-terns, Low! Low!_ Ah-

So! So! Bow low, bow low! Low! Low!_

This system contains the fifth and sixth staves of the musical score. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics 'So! So! Ver - y low to the lit-tle lan-terns, Low! Low!_ Ah-'. The bottom staff is a piano accompaniment in G major, also starting with a treble clef and a key signature of one sharp. It contains the lyrics 'So! So! Bow low, bow low! Low! Low!_'.

ee! Ah-ee!

Ah-ee! Ah-ee!

The first system of the musical score. It consists of three staves. The top staff is a vocal line in B-flat major (one flat) with the lyrics "ee! Ah-ee!". The middle staff is another vocal line with the lyrics "Ah-ee! Ah-ee!". The bottom staff is a piano accompaniment featuring a series of chords in the right hand and a melodic line in the left hand. The system concludes with a double bar line and a key signature change to B-flat major.

The second system of the musical score. It consists of three staves. The top two staves are empty, indicating a rest for the vocalists. The bottom staff is a piano accompaniment featuring a series of chords in the right hand and a melodic line in the left hand. The system concludes with a double bar line and a key signature change to B-flat major.

When a-bovethe rice-fields We raise our lan-terns, Ah - ee! Ah - ee!

The third system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "When a-bovethe rice-fields We raise our lan-terns, Ah - ee! Ah - ee!". The middle staff is another vocal line. The bottom staff is a piano accompaniment featuring a series of chords in the right hand and a melodic line in the left hand. The system concludes with a double bar line and a key signature change to B-flat major.

Ah - - ee! Moun-tains cold we see, And ice and snow a - far. —

Ah - ee! Ah - ee! Ah - ee! Our hands grow wea - ry,

Our hearts are drear - y, Light grows faint, faint-er, faint-er! Ah, — the mountains are

cold! Ah! Cold! Ah! Cold! Ah! _____

2

SOLO or 3 SOPRANOS *Slowly*

Ah!— Ah!— I
Ah!— Ah!— I
Ah!— Ah!— I

(♩ = 72)

f a little slower *colla voce*

No Tom-tom

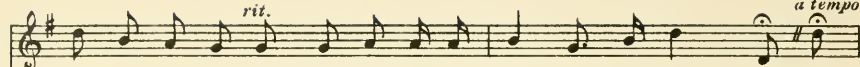
♩ = 72

hear a lit-tle sound in the tree - tops, A pret - ty lit-tle sound in the tree - tops ;
hear a lit-tle song in the tree - tops, A pret - ty lit-tle song in the tree - tops ;
hear a lit-tle call in the tree - tops, A pret - ty lit-tle call in the tree - tops ;

p

CHO.
(Altos)
a tempo

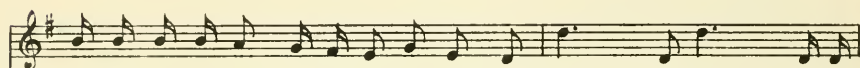
rit.



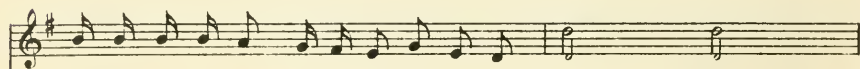
What can be the sound I hear in the tree - tops, the tree - tops? The
What can be the song I hear in the tree - tops, the tree - tops? The
What can be the call I hear in the tree - tops, the tree - tops? The

colla voce

rit.



rus-tle of the leaves is a lit-tle breeze That tells, that tells Of the
sing-ing in the trees is a lit-tle bird That sings, that sings Of the
call-ing is the voice of the god who comes To gaze, to gaze On the



beau-ty of the feast of the lit-tle lan-terns, Ah - ee!
beau-ty of the feast of the lit-tle lan-terns, Ah - ee!
beau-ty of the feast of the lit-tle lan-terns, Ah - ee!



SOP. (all)

no rit.

Blow lit-tle breeze, for the moun - tains Are far, ver - y far, ver - y far.
 Sing lit-tle bird, for the moun - tains Are far, ver - y far, ver - y far.
 Comes to our feast, and the moun - tains Are far, ver - y far, ver - y far.

no rit.

Tempo I (♩ = 88)

Pret-ty lit-tle lan-terns! Ah-ee! — Pret-ty lit-tle lan-terns! Ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns!

Swing in! Swing out! Bow low, Bow low!

So! So! Ver - y low to the lit-tle lan-terns! Low, Low!_ Ah-

So! So! Bow low, Bow low! Low, Low!_

The first system of the musical score. It consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one flat (B-flat). The vocal parts sing the lyrics: "So! So! Ver - y low to the lit-tle lan-terns! Low, Low!_ Ah-" and "So! So! Bow low, Bow low! Low, Low!_". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

ee!_ Ah - ee!_

Ah-ee!_ Ah-ee!_

The second system of the musical score. It consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has one flat (B-flat). The vocal parts sing the lyrics: "ee!_ Ah - ee!_" and "Ah-ee!_ Ah-ee!_". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

a little slower

The third system of the musical score. It consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The vocal parts are silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The tempo marking "a little slower" is written above the piano staff.

Slower ($\text{♩} = 72$)

Slow, Slow! Slow, Slow! Light of the world, swing

Slow, Slow! Slow, Slow! Slow, Slow!

Held by a thread! What is our life? Ah - ee, Ah - ee!

accel.

Ah - ee! Slow, Slow! Slow, Slow!

rit. *a tempo*

Moun-tains grow old, the rice-fields die! Slow, Slow!

Slow, Slow! Light of the world! Burn ev-er bright!

accel. Ah - ee! Ah - ee! *rit.* Ah - ee! Ah - ee!

Tempo I

Pret-ty lit-tle lan-terns, Ah-ee! _____

Pret-ty lit-tle lan-terns, Ah-ee!

This system contains two vocal staves and a piano accompaniment. The first vocal staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with eighth and sixteenth notes, followed by a long note and a rest. The second vocal staff starts with a whole rest, then enters with a similar melodic pattern. The piano accompaniment consists of a treble and bass staff. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with sustained notes and moving lines.

Swing in! Swing out! Bow we low to the lit-tle lan-terns

Swing in! Swing out! Bow low, Bow low!

This system continues the musical piece. The vocal staves show the lyrics 'Swing in! Swing out! Bow we low to the lit-tle lan-terns' and 'Swing in! Swing out! Bow low, Bow low!'. The piano accompaniment continues with its rhythmic and harmonic support, featuring a mix of eighth, sixteenth, and quarter notes.

So! So! Ver-y low to the lit-tle lan-terns Low! low! Ah-

So! So! Bow low, Bow low! Low! low!

This system concludes the piece. The vocal staves sing 'So! So! Ver-y low to the lit-tle lan-terns Low! low! Ah-' and 'So! So! Bow low, Bow low! Low! low!'. The piano accompaniment provides the final harmonic and rhythmic context for the song.

ee! _____ Ah - ee!

Ah - ee! _____ Ah - ee!

The first system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains two measures: the first measure has a half note 'ee!' followed by a long horizontal line, and the second measure has a half note 'Ah - ee!' followed by a long horizontal line. The middle staff is another vocal line with a treble clef and a key signature of one flat. It contains two measures: the first measure has a quarter rest followed by a quarter note 'Ah - ee!' followed by a long horizontal line, and the second measure has a quarter note 'Ah - ee!' followed by a long horizontal line. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It contains two measures of music, each with a half note in the bass clef and a complex figure in the treble clef.

dim.

The second system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing two measures of whole rests. The middle staff is another vocal line with a treble clef and a key signature of one flat, containing two measures of whole rests. The bottom staff is a piano accompaniment with a grand staff and a key signature of one flat. It contains two measures of music. The first measure has a half note in the bass clef and a complex figure in the treble clef. The second measure has a half note in the bass clef and a complex figure in the treble clef, with the word 'dim.' written above the treble clef.

PRINCESS

Ah - ee! _____

(Princess enters)

The third system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It is labeled 'PRINCESS' above the first measure. It contains two measures: the first measure has a quarter rest followed by a quarter note 'Ah - ee!' followed by a long horizontal line, and the second measure has a half note 'Ah - ee!' followed by a long horizontal line. The middle staff is another vocal line with a treble clef and a key signature of one flat, containing two measures of whole rests. The bottom staff is a piano accompaniment with a grand staff and a key signature of one flat. It contains two measures of music. The first measure has a half note in the bass clef and a complex figure in the treble clef. The second measure has a half note in the bass clef and a complex figure in the treble clef, with the text '(Princess enters)' written above the treble clef.

Ah - ee! _____

Ah - ee! _____

pp

Wee Ling: "Why is our mistress so terribly cast down to-night at this happy time, the Feast of the Little Lanterns"?

Princess Chan: "I know that the time of the Feast of the Little Lanterns is a most happy time for all of you, but you know it is the saddest evening in my life."

W. L. "The saddest?— Of your life?— Why?"

P. C. "Listen and I will read to you the edict of the Emperor. (*reads*) 'The Domain of Prince Chan (deceased), will be held in trust until the Feast of the Little Lanterns, when it shall be delivered to any *two* of his children living. No *one* child shall have any title thereto. It shall revert to the royal domain. Signed "Emperor Chi!"

Oh, my little maids, it almost breaks my heart to think that I must lose, forever, this, my beautiful home. I know I had a sister and a brother, but alas, I do not know where they are now."

No 3. Solo and Chorus
(Princess Chan)
On a Day

Allegretto (♩ = 88)

musical notation for piano introduction, 4/4 time, key of D major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A mezzo-forte (mf) dynamic marking is present.

musical notation for piano accompaniment, 4/4 time, key of D major. The right hand continues the melodic line with some grace notes, and the left hand maintains the harmonic support. A 'Repeat if necessary' instruction is written above the right hand.

PRINCESS CHAN
SOLO

musical notation for the vocal solo, 4/4 time, key of D major. The melody consists of a few notes with a long, sustained final note.

- | | |
|----------------------|-------------------|
| 1. On a day _____ | long a - go _____ |
| 2. One sad day _____ | long a - go _____ |
| 3. I came back _____ | long a - go _____ |

musical notation for piano accompaniment, 4/4 time, key of D major. The right hand features a more active melodic line, and the left hand provides a steady harmonic accompaniment. A '3rd softer and slower' instruction is written above the right hand.

CHO.

I re - call, ——— She re - calls, ———
 Woe is me, ——— Woe is she, ———
 All a - lone; ——— All a - lone; ———

SOLO

When my_ broth-er ——— And my_ sis - ter ———
 When my_ broth-er ——— And my_ sis - ter ———
 But my_ broth-er ——— And my_ sis - ter ———

CHO.

Went with me, ——— Went with her, ———
 Out at play, ——— Out at play, ———
 They were gone; ——— They were gone; ———

SOLO *CHO. f*

Far, far in the moun - tains, Far, far in the moun - tains,
 Went far in the moun - tains, Went far in the moun - tains,
 Lost, far in the moun - tains, Lost, far in the moun - tains,

SOLO *CHO. f*

Ver - y far in the moun - tains! Ver - y far in the moun - tains!
 Came not back from the moun - tains! Came not back from the moun - tains!
 Ver - y far in the moun - tains! Ver - y far in the moun - tains!

(after third stanza)
SOLO and CHO.

Ah! Ah! Ah! Ah!

pp dim. e rit.

Ow Long: "If your brother and sister and you yourself had minded me when you were little children, *they* would be here to-day and *you* would be happy. There ought to be a law in China about such things.

No 4. Solo and Chorus

(Ow Long)

There ought to be a law in China

Fast $\text{♩} = 104$

The first system of the musical score consists of three staves. The top two staves are vocal staves in 4/4 time, both containing whole rests. The bottom staff is a piano accompaniment in 4/4 time, starting with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a 'Dance' section marked *mf* (mezzo-forte), featuring a rhythmic melody in the right hand and a bass line in the left hand.

The second system continues the piano accompaniment from the first system. It consists of three staves. The top two staves are vocal staves with whole rests. The bottom staff is the piano accompaniment, continuing the melody and bass line. The system concludes with a 'Fine' marking.

OW LONG

1. There ought to be a law in Chi - na,
2. There ought to be a law in Chi - na,
3. There ought to be a law in Chi - na,
4. There ought to be a law in Chi - na,

When
When
That
That

CHORUS

The chorus section consists of three staves. The top staff is a vocal line with the lyrics 'In Chi - na, in Chi - na,'. The middle staff is a vocal line with whole rests. The bottom staff is the piano accompaniment, providing a rhythmic foundation for the chorus. The system concludes with a 'Fine' marking.

chil-dren run a-way in Chi - na, In Chi - na, In Chi - na!
 old - er peo - ple pass in Chi - na, In Chi - na, In Chi - na!
 chil-dren should-n't laugh in Chi - na, In Chi - na, In Chi - na!
 chil-dren should-n't cry in Chi - na, In Chi - na, In Chi - na!

Catch them right a-way! — Tie them up in rags! —
 Chil-dren ought to fall — Down up-on their knees! —
 Should-n't make a noise, — A - ny kind of noise; —
 Should-n't shed a tear, — Nev-er shed a tear. —

Catch them right a-way!
 Chil-dren ought to fall
 Should-n't make a noise,
 Should n't shed a tear,

Tie them up in rags!
 Down up-on their knees!
 A - ny kind of noise;
 Nev-er shed a tear.

Throw them in a clos-et Where the rats and mice Will run all o-ver them,
 Oth - er - wise they ought to be De-vour'd en-tire By e-nor-mous dragons Of
 Oth - er - wise they ought to be Shut in a drum, Then, pound the drum! And
 If they ev - er whim-per They should be held fast And stick-y mo-las-ses

Run all o-ver them In Chi - - na! Chi - - na!
 green and red In Chi - - na! Chi - - na!
 beat the drum In Chi - - na! Chi - - na!
 Rubb'd in their hair In Chi - - na! Chi - - na!

repeat dance at end of song.

P. C. "Oh I know very well that you would punish terribly all the children in China, and of course if you had your own way everything would be perfectly lovely. However, that does not bring me back my little brother and sister, and I am most unhappy. Why, at night when the ghosts are out for their walks I sometimes wake startled, for I think I see in the dark corner of my room a white . white form . and it seems .

W. L. "Oh do let us sing the ghost song . please . please ."

P. C. "I am too sad to sing but as you all know the song so well, I will."

No 5. Ghost Song

Wee Ling

Moderato

WEE LING

Almost spoken

1. When a rice-leaf dies, —
2. When a peach-bloom falls —
3. When a snow-flake falls —
4. When a tear-drop falls —
5. When the Prin-cess smiles, —

CHORUS

Moderato (♩ = 88)

Falls, and there it lies; —
 Soft up - on the ground, —
 On the riv - er's breast, —
 From the Prin-cess' cheek; —
 Oh! her pret - ty smiles! —

★ Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

A lit - tle puff a - ris - es Ah!
 A lit - tle per - fumeris - es, Ah!
 A lit - tle while it tar - ries, Ah!
 I seem to hear a sigh - ing, Ah!
 I see a dim - ple break - ing, Ah!

Un - til a breeze sur - pris - es.
 Up - on the air it ris - es.
 A pret - ty rain - bow ris - es.
 A lit - tle sob or sigh - ing.
 A lit - tle dim - ple break - ing.

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

★ This expression should be varied according to the Solo

Ah! Where it goes, No one knows;
 Ah! Where it goes, No one knows;
 Ah! Where it goes, No one knows;
 Ah! Where it goes, No one knows;
 Ah! Where it goes, No one knows;

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu! Where it goes, No one knows;

'Tis the ghost 'Tis the ghost Of the lit-tle
 'Tis the ghost 'Tis the ghost Of the lit-tle
 'Tis the ghost 'Tis the ghost Of the lit-tle
 'Tis the ghost 'Tis the ghost Of the Princess'
 'Tis the ghost 'Tis the ghost Of the Princess'

'Tis the ghost 'Tis the ghost

rice - leal!
 peach - bloom!
 snow - flake!
 sor - row!
 pleas - ure!

Ho! Hu! Hu! Hu! Ho! Hu! Hu! Hu!

W. L. "Beautiful mistress we all feel most keenly for you, and to entertain you to-night we have a great surprise in store!"

P. C. "A great surprise? What is it?"

W. L. "A band of jugglers was without the gates to-day and among them was a most beautiful girl, said to be the cleverest of the troupe, and we have asked her to perform before you to-night."

P. C. "Oh, very well. Let her be summoned."

No 6. Solo and Chorus

Mai Ku
O Little Ball

Allegro vivace

The 'Allegro vivace' section consists of three systems of music. The first system begins with a piano (p) dynamic marking. The piano part is in the left hand, and the solo part is in the right hand. The second system continues the piano and solo parts. The third system concludes the section with a forte (f) dynamic marking in the piano part and a repeat sign in the solo part.

Valse lente

MAI KU

SOLO

O lit - tle

CHORUS

Valse lente

pp

ball, _____ on the tip of my wand, stay O!

O _____ O

O lit - tle ball, _____ on the tip of her wand,

Like the sun _____ bal-anc-ing o - ver the

Stay O

world! _____ So! _____ So! _____

So! _____ So! _____

So! _____ Suns fail, Balls fail; _____

So! _____

Suns _____ die, Ends all! O _____

Suns fail, _____

Balls fall; _____ Suns _____ die, Ends all!

O

But lit-tle ball on the tip of my wand, Stay so

O

8

stay! _____ O

But lit-tle ball on the tip of her

rit.

O!

wand stay, So stay!

rit.

8

Ow Long (*speaks*) "There ought to be a law in China against such foolishness."

(Chorus chases her, beating her with fans.)

Allegro

f

8

Valse lente

See my hands are emp - ty! Ah

Valse lente

See her hands are

p

8

emp - ty! See what I will bring you!

emp - ty!

Allegro

Ah! ——— bring you! Once I turn a -

See what she will bring you! Once she turns a -

Allegro

gain I turn! Now see! All

gain she turns! Now see! All

see! Now see! All

see! Now see! All

see! Ah!

see! Ah!

Mai Ku sings this solo twice or three times, each time producing something from her sleeves, such as confetti, or colored papers which she throws to the chorus on either side.

P. C. "Oh Beautiful! Beautiful! Such a graceful girl and so beautiful. Oh, I am charmed with it all. But (to Juggler) tell me were you born of Jugglers and have you always lived among them?"

Mai Ku (Juggler) "Oh, no, and I am so very weary of the life with them. I just remember when I was very young, a beautiful garden like this and a large lake on which the dragon-boats sailed. Then I was very happy, but it was long, long ago and now I must do my little tricks all the days or I will be cruelly punished by the master-juggler!"

P. C. "Horrible! Horrible! To think of your being punished!"

Ow Long. "There ought to be a law, etc."

(Wee Ling enters) **W. L.** "The Emperor has summoned the band of jugglers to the palace at once and the master-juggler bids me bring Mai Ku to the gates."

Mai Ku. "Alas, but I must go, but will you let me come back at once to play more for you?"

All. "Yes. Yes."

W. L. "We will all go with you to the outer gate."

No 7. Chorus

Slow. Slow

Moderato (♩ = 72) ALTOS

1. Slow, Slow!
2. Slow, Slow!

7 ♩ 7 ♩

Slow, Slow! Light of the world, Swing slow, slow!
Slow, Slow! Moun-tains grow old, The rice - fields die!

Slow, Slow! Slow, Slow! Held by a thread,
Slow, Slow! Slow, Slow! Light of the world,

§ § § §

What is our life? Ah - ee! Ah - ee! Ah - ee!
 Burn ev-er bright! Ah - ee! Ah - ee! Ah - ee!

Ah - ee!

Tempo I

Pret-ty lit-tle lan-terns, ah-ee! Swing in!

Pret-ty lit-tle lan-terns, ah-ee! Swing in!

Swing out! Bow we low to the lit-tle lan-terns, So! So!

Swing out! Bow low, Bow low! So! So!

Ver-y low to the lit-tle lan-terns, Low, low! Ah-ee! Ah-

Bow low, Bow low! Low, low! Ah-ee!

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat and a 2/4 time signature. It features a melody with eighth and sixteenth notes, and some chords. The bass staff provides a harmonic foundation with chords and moving lines.

ee! Ah-ee!

The piano accompaniment continues with similar rhythmic patterns. The treble staff has some rests, while the bass staff continues with a steady accompaniment. The vocal lines are sparse in this system, with long rests.

PRINCESS

Ah-ee! Ah-ee! Ah-ee!

dim.

rit. *pp*

Curtain

The Princess's entrance is marked by the word "PRINCESS" above the vocal staff. She sings "Ah-ee!" three times. The piano accompaniment features a series of chords in the bass and a melodic line in the treble. The system ends with a *rit.* (ritardando) and *pp* (pianissimo) marking, followed by the word "Curtain".

End of Act I.

Act II

No 8. Instrumental Introduction

Fast (♩ = 152)

ff

slower

pp

Allegro

cresc.

ff

Curtain

No 9. Solo

Princess Chan

O beautiful!

33

Moderato (♩. = 69)

O beau - ti-ful! O

p

ced. * *ced.* * *ced.* *

No Tom-tom

This system contains the first vocal and piano staves. The vocal staff is in treble clef with a key signature of two flats and a 12/8 time signature. It begins with a whole rest followed by a half note G, a quarter note A, and a half note B. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a half note G and a quarter note A. The piano part includes a dynamic marking of *p* and a *ced.* (crescendo) marking. There are three asterisks (*) below the piano staff.

beau - ti-ful! Ah! how my heart is glow - ing! Ah! _____

ced. *

This system contains the second vocal and piano staves. The vocal staff continues with a half note C, a quarter note D, and a half note E. The piano accompaniment continues with a half note G and a quarter note A. The piano part includes a *ced.* (crescendo) marking and an asterisk (*) below the staff.

My love-ly gar - den, Home of my

This system contains the third vocal and piano staves. The vocal staff begins with a half note G, a quarter note A, and a half note B. The piano accompaniment begins with a half note G and a quarter note A. The piano part includes a *ced.* (crescendo) marking and an asterisk (*) below the staff.

child - hood! _____ O beau - ti-ful! O

beau - ti-ful! Ah! whith-er am I go - - ing!

2d time To Coda

faster

Well I re-mem-ber long years a - go, — How in the morn-ing

faster

rit.

'mid the dew-y blos-soms, Swift sped the hap-py hours In all your shad-y bow'rs

rit.

Ah! _____ O beau - ti - ful! O

colla voce

beau - ti - ful! Ah! how my heart is glow - - ing!

Ah! _____ Ah! _____

Tempo di marcia

Well I re-member when the troops went to war; I stood yonder by the

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a walking bass line. The lyrics are: "Well I re-member when the troops went to war; I stood yonder by the".

gate in the wall Wav - ing my fan - to them,

The second system of the musical score. The vocal line continues with the lyrics: "gate in the wall Wav - ing my fan - to them,". The piano accompaniment continues with the same harmonic and rhythmic patterns.

As they o-beyed the nation's call. Well I re-member how my

The third system of the musical score. The vocal line concludes with the lyrics: "As they o-beyed the nation's call. Well I re-member how my". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

fa - ther ap - peared Rid - ing in splendor at the head of his men.

rit. I nev - er saw him more! — *slowly* For in the bat - tle he was

a tempo slain. — My gar - - den! O Ah — *(Repeat from 2^d line, page 43)* Coda

pp *a tempo* *D. S. al*

Ah —

pp

No 10. Chorus

We have caught Wee Ling

Fast

1st CHO.

2^d CHO.

Fast (♩ = 116)

ff

We have caught Wee Ling
What a wick - ed thing

We have caught Wee
What a wick - ed

In an aw - ful thing! Pull - ing feath - ers from the pea - cock's tail!
O you bad Wee Ling! Pull - ing feath - ers from the pea - cock's tail!

Ling thing In an aw - ful thing! Pull - ing feath - ers from the pea - cock's tail!
O you bad Wee Ling! Pull - ing feath - ers from the pea - cock's tail!

What shall we do to her? Bad little Wee Ling!

Bad little Wee Ling! Naugh-ty, naugh-ty, naugh-ty, naugh-ty, Bad little Wee Ling!

Hai! Hai! Hai! Hai! Hai! Hai!

Hai! Hai! Hai! Hai! Hai! Hai!

ff

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *ff* (fortissimo). The lyrics are written below the vocal line, and the piano part includes some lyrics like 'Hai!' repeated six times.

We have caught Wee Ling In an aw-ful thing!
What a wick-ed thing O you bad Wee Ling!

Pulling feathers from a peacock's tail! What shall we do to her?
Pulling feathers from a peacock's tail!

thing! Pulling feathers from a peacock's tail!
Ling! Pulling feathers from a peacock's tail!

Wee Ling. (*spoken*) "Pity, Princess, please! The beautiful peacock was preening his wings and he never observed me at all."

No 11. Solo and Chorus

Wee Ling

The beautiful peacock was preening his wings

Moderato (♩ = 72)

WEE LING (talked rather than sung)

The beau-ti-ful pea-cock was
If on-ly he had-n't been

CHO.

p

preen-ing his wings, And he nev-er observ'd me at all. This
preen-ing his wings, Why he cer-tain-ly would have seen me, Which

p *f*

★ Hai! Koo-loo! Hai! Koo-loo!

p *f*

§ §

feath-er was way at the end of his tail And ap-peard a-bout read-y to fall.
shows that we shouldn't be spend-ing our time In preen-ing, at least, care-less-ly.

p *f*

Hai! Koo-loo!

p

§ §

Ah, woe is me!

Hai! Koo-loo! Hai! - Koo loo!

Ah, woe is me!

Hai! Koo-loo! Hai! Koo-loo! Hai! Koo-loo!

2. I ween that he wist not that I was at hand, -
 (If a peacock can really 'wist')
 Now 'mid all this 'preening' and 'weening' and 'wisting'
 The feather should never be missed.
 I caught up the feather and started to run
 Without waiting to see what befell;
 It seems that the feather was fast to a bird
 Which shows that we never can tell!

3. If only I hadn't espied that one feather
 If only the peacock had first espied me,
 If only these people had never espied us!
 ('Espying' is such misery)
 And now that *this* feather is here in my hand
 I don't care for this feather at all,
 Which shows that when next I go after a thing
 I must either get nothing or all!

W. L. "But Princess, as we were rushing along, (or as I was being rushed along) I saw the little Juggler maid coming on a run from the palace."

P. C. "I do hope nothing has happened to her."

(Wee Ling runs to gate, beckons and Mai Ku rushes in.)
(Enter Mai Ku out of breath—excited.)

P. C. "You must have hurried back from the palace, but now that you are here, — please show us something else from your wonderful sleeve."

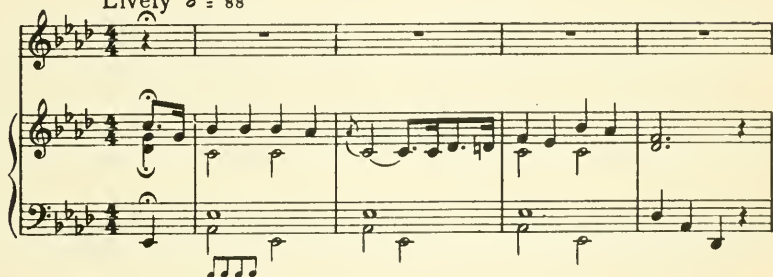
Ow Long: "Really she has more up her sleeve than anyone I know."

№ 12. Solo and Chorus

Ow Long

What she keeps up her sleeve

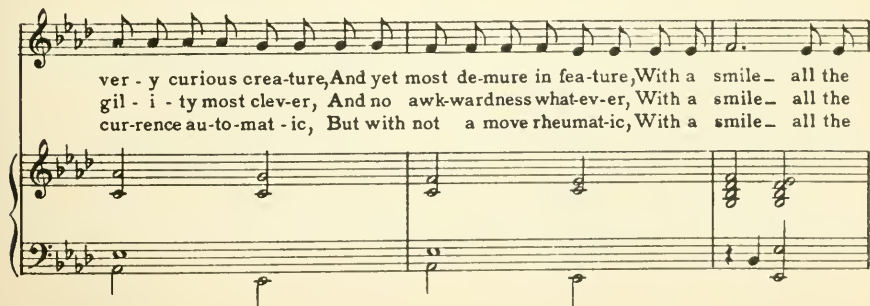
Lively $\text{♩} = 88$



OW LONG



1. What a
2. With a -
3. With re -



while, If there's a - ny - thing that's coming That you think you might receive She will
 while, You may watch her all you care to But in some way she'll deceive And she'll
 while, With a mien ar - is - to - crat - ic And in fact with out your leave She will

have it — up her sleeve; And be - fore you've time to doubt She will
 have it — up her sleeve. If you have one lit - tle fail - ing Just one
 have it — up her sleeve. There nev - er is a min - ute That there

quick - ly pull it out And you get it wheth - er want - ing it or not.
 ver - y lit - tle fail - ing She will find it and will show it to us all. O what
 is - n't something in it Now of course it may be yours or may - be not.

CHORUS (All)

she keeps up her sleeve There is - n't a - ny - bod - y knows

Ev-'rything you want, Many that you don't, Ev-'rything conceiv-a-ble is there O what

she keeps up her sleeve, There is-n't a - ny-bo'd-y knows, Still she has it there

Still she has it there! No mat-ter where she goes! O what

Fine

No 13. Solo and Chorus

Mai Ku

See! My hands are empty

Tempo di Valse lento **MAI KU**
p
 See my hands are
CHORUS

Tempo di Valse lento
rit. *p*

emp - - ty Ah! emp - - ty!

See her hands are emp - - ty!

See what I will bring you! Ah! bring you!

See what she will bring you!

Allegro

Once I turn a - gain I turn Now

Once she turns a - gain she turns Now

Allegro

see! All see! Now see!

see! All see! Now see!

All see! Ah

All see! Ah

All see! Ah

All see! Ah

★ After each time this song is sung, M. K. may produce certain things from her sleeve, which she hands to O. L. who reads off the names for whom intended. Here local color may be added by some trifling absurdities presented to certain authorities. If this is not desired, M. K. may throw more confetti this time at the audience, or loose roses. but at the last, she produces the proclamation which O. L. reads.

O. L. Proclamation of Emperor Chi: "From trustworthy sources I have today learned that the sister of Princess Chan is alive and near. Let every place be searched."

P. C. "Oh Joy - Oh Rapture! My sister alive and near!"

No 14. Chorus

Near! Near!

Brisk tempo

Brisk tempo (♩ = 116)

Near! Near!

Hear! Hear!

Let ev-'ry place be search'd,

Let ev-'ry place be search'd!

Come with a rush and hush, hush, hush,

ev - 'ry one now spy - ing! Come let us peep and nod,nod,nod,

May - be this is where she's hid - ing With a rush, with a nod

rit.
She may be here! With a rush, with a nod She may be here!

rit.

1st CHO. (♩ = 60)

I think I hear, I think I hear, I think I hear her

call - ing! I think I hear, I think I hear, I think I hear her

2^d CHO.

call - ing! No, it is on - ly the sounds of the leaves that are

1st CHO.

fall - ing, fall - ing, fall - ing. I think I see, I think I

see, I think I see her com-ing, I think I see, I think I see, I think I

2^d CHO.

see her com-ing! No, it is on-ly the wav-ing of trees, 'Tis

1st CHO.

I think I hear, I think I

2^d CHO.

on - ly their wav - ing, wav - ing. No, it is

hear, I think I hear her call-ing, I think I see, I think I see, I think I

on - ly the wav-ing of trees or the sounds of the leaves that are

see her com-ing! No it is on-ly the wav-ing of trees or the
 fall - ing! No it is on-ly the wav-ing of trees or the

sounds of the leaves that are See what I have found Here up-on the ground.
 sounds of the leaves that are

1 2 (WEE LING SOLO)

Mai Ku (*speaks*) "It is my locket— in it is one half of a coin and I remember being told when I was very young that my sister had the other half."

P. C. "Why how strange! I too, have a locket and half a coin. Let me see yours."

They compare lockets and embrace, crying out "My Sister!"

No 15. Duet

Princess Chan and Mai Ku

MAI KU

PRINCESS CHAN

Ah Ah Ah Ah

No Tom-tom

Tempo di Valse

Ah Ah Ah, with joy are

Ah Ah

Tempo di Valse (♩. = 60)

we u - nit - ed a - gain, Ah! u - nit - ed a -

Ah! u - nit - ed a - gain, Ah with joy are we u - nit - ed a -

gain in our gar-den, now to - geth - er In our gar - -

gain, are we in our gar-den to - geth - er, In our gar - -

den, you and I! Ah

den, you and I! Ah

P. C.

M. K.

Ah Ah Ah Ah, with

M. K.

Ah Ah Ah

joy are we u - nit - ed a - gain! Ah! u -

Ah! u - nit - ed a - gain! Ah! with joy are we u -

nit - ed a - gain in our gar - den, now to - geth - er, In

nit - ed a - gain, are we in our gar - den to - geth - er, In

our gar - den, you and I! _____

our gar - den, you and I! _____

No 16. Chorus

O Great Red Dragon!

Ponderously ♩ = 72

The piano introduction is in 4/4 time, marked 'Ponderously' with a tempo of ♩ = 72. It features a melody in the right hand and a complex, rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, while the accompaniment features triplets and chords.

The first vocal entry is marked *ff* (fortissimo). The vocal line begins with the lyrics "O great, red drag-on, see us, see us, see us!" followed by a short rest and then "O good, red". The piano accompaniment continues with the same rhythmic pattern as the introduction, featuring triplets and chords.

The second vocal entry continues the melody with the lyrics "drag-on, see us, see us, see us!" followed by a short rest and then "Here at our feast, we dance,". The piano accompaniment continues with the same rhythmic pattern, featuring triplets and chords.

The third vocal entry continues the melody with the lyrics "At the feast of the lit-tle lan - terns." followed by a short rest and then "Hai! Hai!". The piano accompaniment continues with the same rhythmic pattern, featuring triplets and chords. The section ends with a *molto rit.* (molto ritardando) marking and a *ff* (fortissimo) marking.

Hai! Hai! Hai! Hai! Hai! Hai!

O great, red drag-on, see us, see us, see us! O good, red

drag-on, see us, see us, see us! Here at our feast we dance

No 17. Chinese Dance

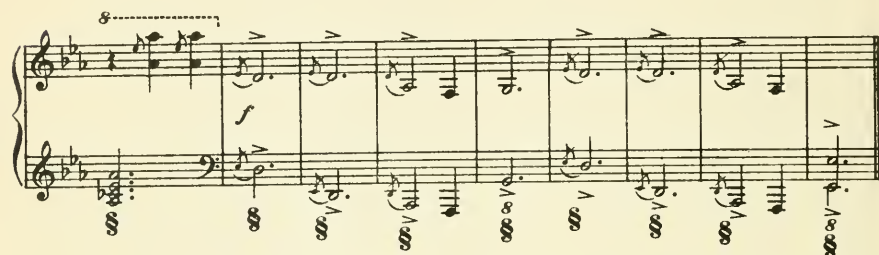
Fast (♩ = 152)

At the feast of the lit-tle lan - terns.

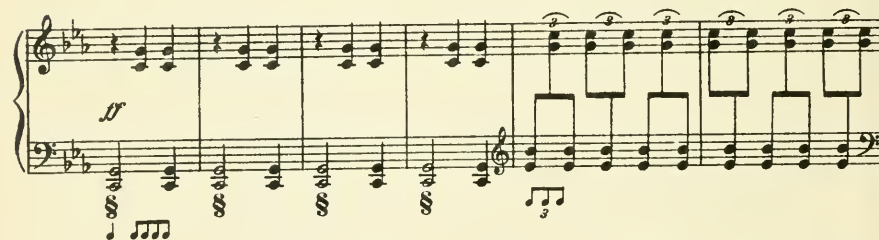
rit. molto
ff
Fine



First system of musical notation. The treble staff features a melody with eighth-note triplets and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A dashed line with a repeat sign is positioned above the first measure of the treble staff.



Second system of musical notation. The treble staff continues the melody with eighth-note triplets and quarter notes. The bass staff features a more complex accompaniment with eighth-note patterns and chords. A dashed line with a repeat sign is positioned above the first measure of the treble staff.

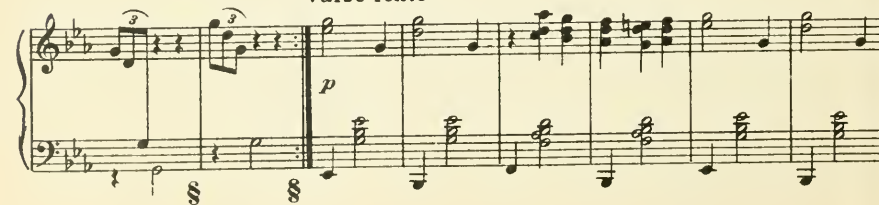


Third system of musical notation. The treble staff features a melody with eighth-note triplets and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A dashed line with a repeat sign is positioned above the first measure of the treble staff.



Fourth system of musical notation. The treble staff features a melody with eighth-note triplets and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A dashed line with a repeat sign is positioned above the first measure of the treble staff.

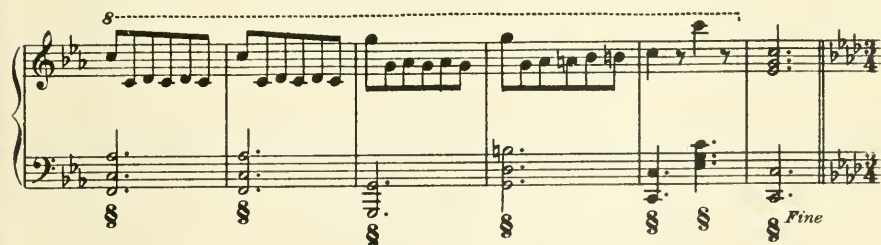
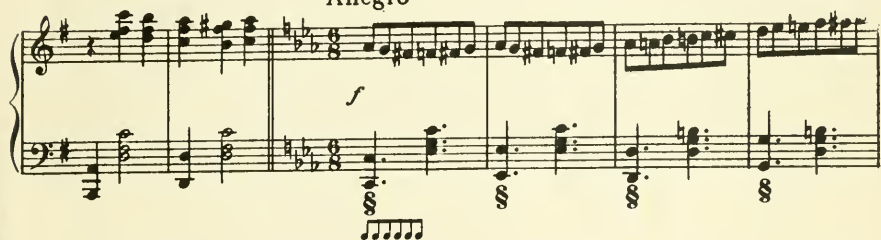
Valse lente



Fifth system of musical notation, labeled "Valse lente". The treble staff features a melody with eighth-note triplets and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A dashed line with a repeat sign is positioned above the first measure of the treble staff.



Allegro



Valse lente





D. C. al Fine.

No 18. Chorus

Finale

Pretty Little Lanterns

Moderato

Moderato $\text{♩} = 88$

ff

Pret-ty lit-tle lan-terns, ah-ee! _____

Pret-ty lit-tle lan-terns, ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, Bow low,

So! So! Ver - y low to the lit-tle lan-terns Low! Low! Ah-

So! So! Bow low, Bow low! Low! Low!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment, featuring a series of chords and moving lines in both hands.

ee! Ah-ee!

Ah-ee! Ah-ee!

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment, featuring a series of chords and moving lines in both hands.

Un - der - neath the light we drink our

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line, also with lyrics. The bottom staff is a piano accompaniment, featuring a series of chords and moving lines in both hands.

tea! _____ Watch us all the while we drink our tea! _____

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'tea!' and a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets and sixteenth notes.

Ah! Ah! Ah! Ah! Tea! _____

The second system continues the musical piece. The vocal line has four 'Ah!' exclamations, each followed by a half note, and ends with 'Tea!' and a half note. The piano accompaniment maintains its rhythmic patterns, with the right hand playing continuous eighth-note chords and the left hand providing harmonic support with various note values.

Tea! _____

The third system concludes the page. It begins with a key signature change from D major to D minor (two flats). The vocal line has a whole note rest followed by 'Tea!' and a half note. The piano accompaniment continues with its characteristic rhythmic motifs, ending with a final cadence in D minor.

Pret-ty lit-tle lan-terns, ah-ee!

Pret-ty lit-tle lan-terns, ah-ee!

Swing in! Swing out! Bow we low to the lit-tle lan-terns,

Swing in! Swing out! Bow low, Bow low!

So! So! Ver-y low to the lit-tle lan-terns Low! Low! Ah-

So! So! Bow low, Bow low! Low! Low!

ee! Ah-ee!

Ah-ee! Ah-ee!

2255 W

Tempo di Valse lente

MAI KU

*p*See my hands are
CHO.

Tempo di Valse lente

*ff**rit.**p*

emp - ty!

Ah! _____

emp - ty!

See her hands are emp - ty!

See what I will bring you!

Ah! _____

bring you!

See what she will bring you!

Allegro

Once I turn, a - gain I turn, Now

Once she turns, a - gain she turns, Now

see! All see! Now see!

see! All see! Now see!

All see! Ah!

All see! Ah!

Curtain

ff

ff



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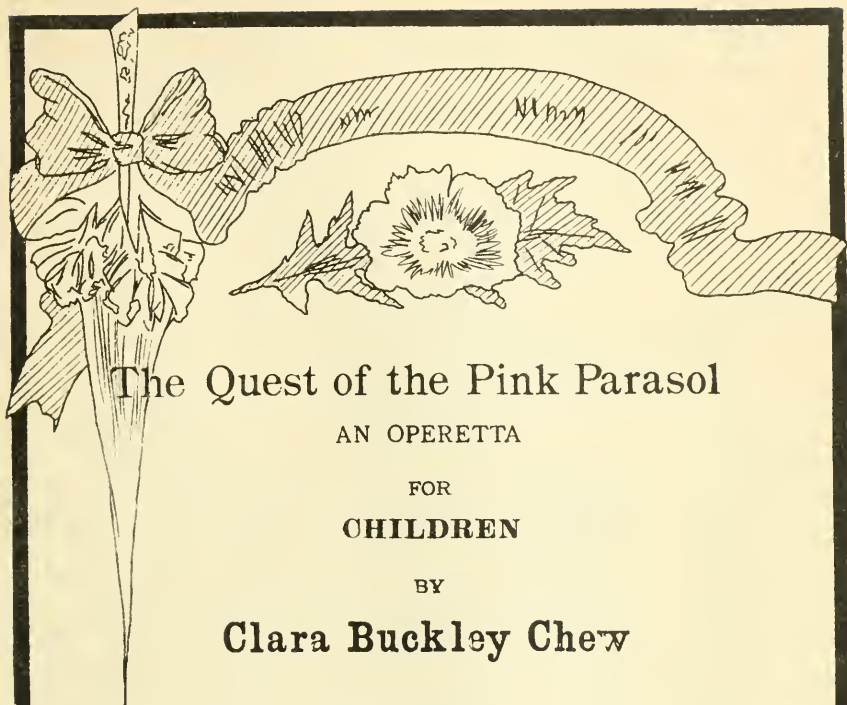
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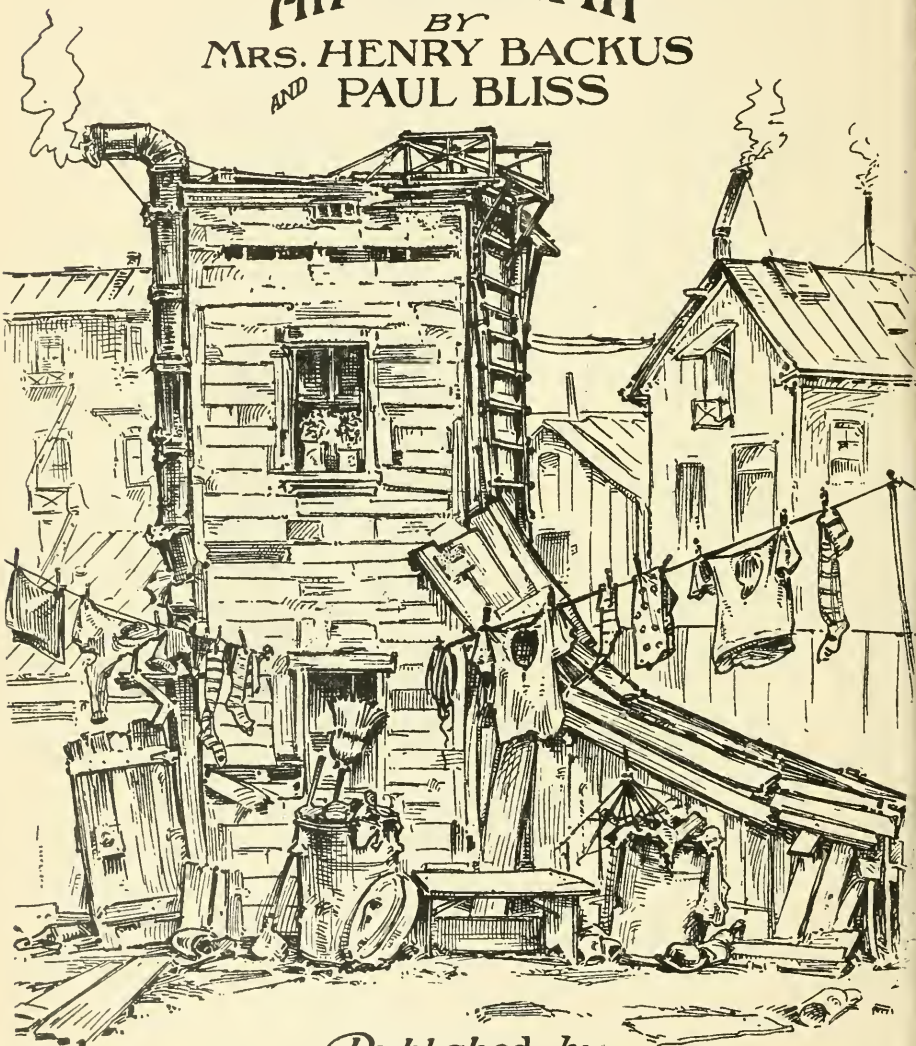
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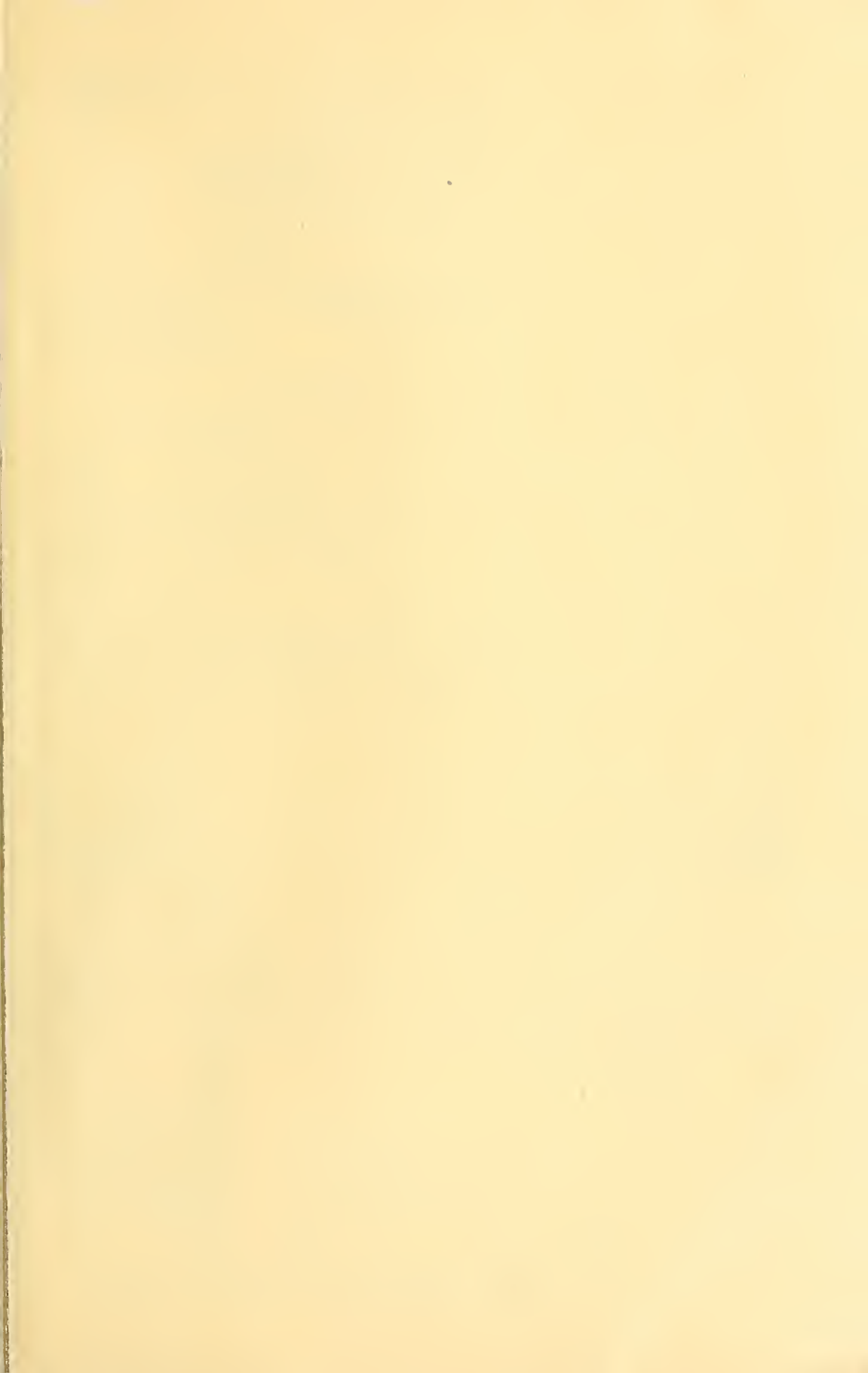
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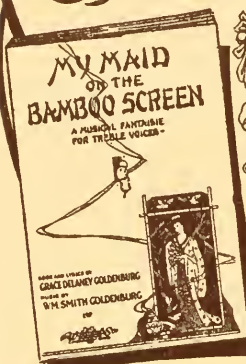
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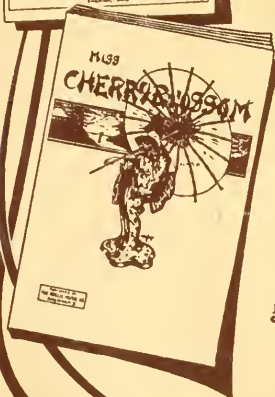
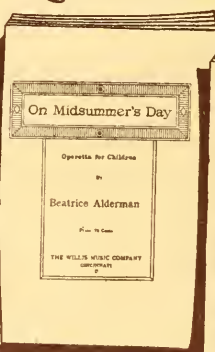
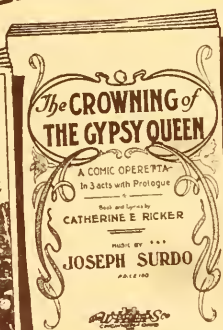
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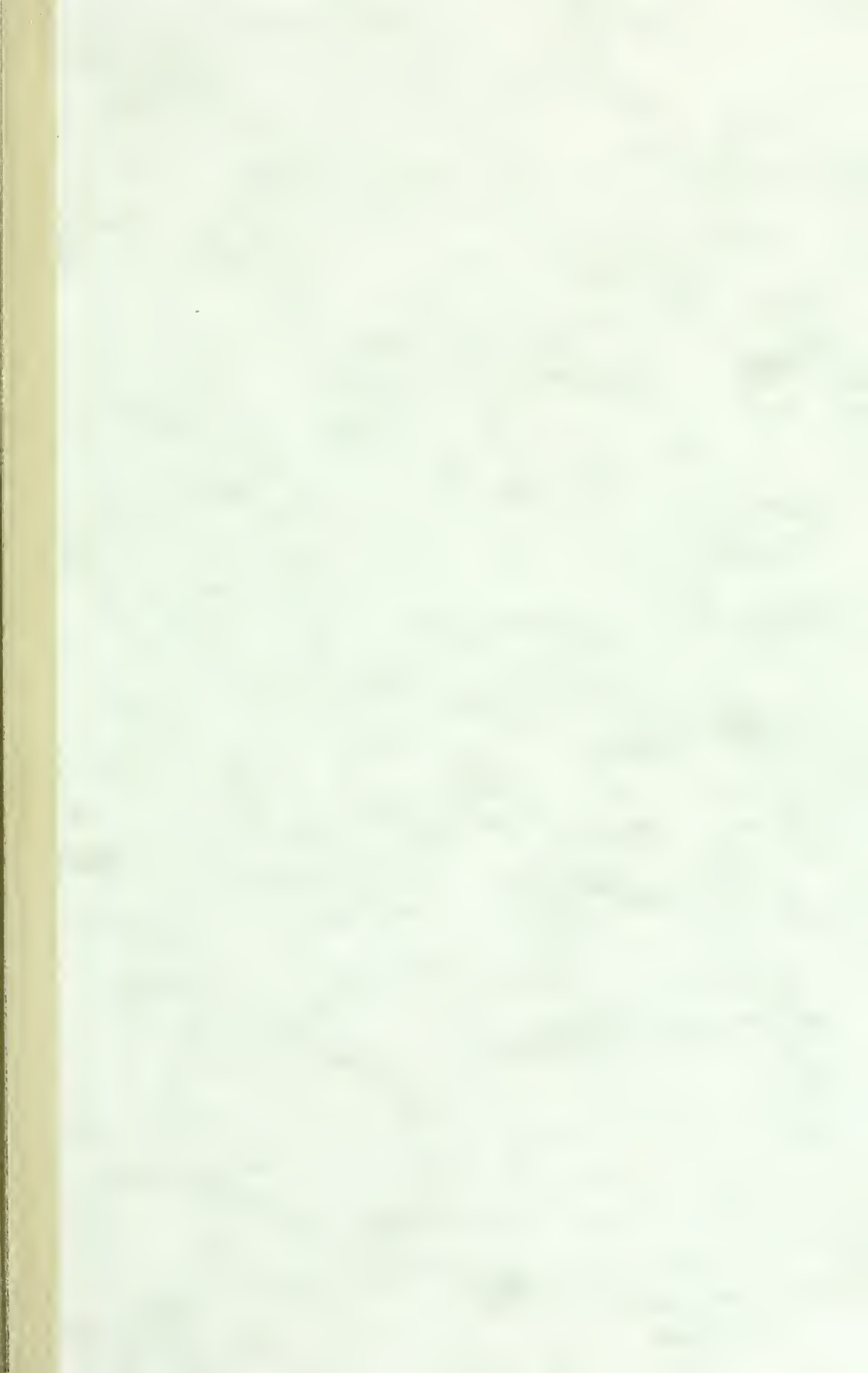
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